

Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter

Vol.12, No. 12 December 1992

Below: Computer art by Craig Cassin, Hologram from Light Impressions, Inc.





On the Cover

by Trudy Myrrh Reagan

Craig Cassin has been involved in making art since he was sixteen, beginning with drawings and branching out into mobiles, jewelry and collage. For the last five years, one of Cassin's specialties has been creating jewelry out of various metals, holograms, diffraction foil, plastic and reproductions of his computer art. His titanium jewelry is in the Smithsonian museum gift shop. At the Ylem Forum last March, he demonstrated making rainbow colors on titanium with an electrochemical apparatus and allowed us to try it.

Although his computer programming experience dates back to 1978, he chiefly used it for utilitarian purposes like data bases. It was not until 1990 that he began writing computer algorithms to generate and transform geometric patterns for art. By a happy coincidence, the *Ylem Newsletter* received a variety of spiral designs from him last month, right after obtaining the donation of the spiral nautilus holograms from Light Impressions. About using a computer to make art, Cassin says:

A computer is like a person sitting in a room with a calculator who can only communicate with the world outside by using numbers. A computer is not wise, clever or intelligent. But, it can do simple tasks millions of times a second. Software tries to bridge the gap between what a computer can do and what the user wants it to do. There is a limit to what software can do, so the user must accommodate the computer.

I use my computers not only to render what I visualize, but to generate patterns that I did not visualize. Every new idea that is incorporated into software increases the vast field of designs that can be explored. A computer falls short of the ideal art medium because of the vast gulf between the mind of a person and the processor of a computer. The special advantage of using a computer is that it can so rapidly render one image after another.

The ideal art medium would be a device that creates art directly from the mind of the artist. Not only would such a device render what the artist

Documenting Documenta

by Sonya Rapoport

Documenta is purported to be the most important contemporary art exhibition in the world. Five years after its previous showing, it took place again in Kassel, Germany all last summer. One hundred eighty artists were selected by Jan Hoet, Director of Ghent's Museum van Hedendaagse Kunst, and his team of three other European art aficionados, an Italian art critic, a Greek art historian and a Belgian museum curator.

This summer, a decade and a half later, I once again embarked for Documenta

visualizes, but it would synthesize art out of ideas and concepts, creating patterns that surprise the artist.

Cassin's striking black-and-white images have often been seen in these pages. In order to create larger, more complex works, he makes collages out of his patterns that are printed on colored paper. He also works in color, using transparencies and color inkjet printing as output.

His computer art has been at the Pacific Northwest Computer Graphics exhibit and the 4th and 5th National Computer Art Invitational traveling exhibits. He would like to collaborate with other computer artists or those who would like to integrate computer art into their medium. His address: Craig Cassin PO Box 217 Talmage, CA 95481 (707) 468-1220.

Light Impressions, Inc. is a world leader in producing very high quality foil holograms. The company also has a 2-D/3-D process that yields full natural color reproduction. Ylem is grateful to Light Impressions, Inc. for their donation of the Nautilus hologram on our cover. For more information about Light Impressions embossing services, please contact Pam Jamison, Light Impressions, Inc., 149-B Josephine St., PO Box 1899, Santa Cruz, CA 95061; (408) 458-1991. Special thanks also to Louis M. Brill, who has been successful in creating collaborations whereby Ylem can present holography to its readers. Finally, thanks to the volunteers who cut and pasted the holograms by hand.

where I had previously been invigorated by what was what and who was who in the best of the art world. My own art world had changed considerably since then, for in the meantime I had begun using electronic tools. I have always thought that just as a scientist would not redo the same research, why should an artist be expected to repeat the same thing?

At Kassel I was eager to reassess my evaluation of the archaic aesthetics I had left behind. I was hoping to become reinvigorated by an experience that would compel me to get closer to my art roots. This expectation was temporarily realistic when outside the Museum Pidericianum I saw Jonathan Borofsky's sculpted man climbing an 80-foot tilted pole reaching toward the sky. I interpreted this as a futuristic metaphor. Nearby, a moving cycloptic eye peered down at me from the top of KeunByung Yook's grass-covered igloo. And inside was Bruce Nauman's video installation, *Anthro/Socio*. Upright and upside-down spinning heads were howling messages that reassured me that strong work with an electronic component was indeed an element in this fashionable exposition. Dara Birnbaum's *Transmission Tower: Sentinel* was another knockout video installation. On a radio/TV tower her images of student protests in the U.S. and China overlapped and rippled with audios from an Allen Ginsberg poem and Bush's State of the Union address.

An inadvertent interactive performance took place at the Orangerie where all activity stopped while a scrawny Dutch visitor was photographed nude beside Ousmane Sow's sculpture of a heftily imposing African male. However, moments of aesthetic bliss became few and far between and I left the "cutting edge" behind with Tony Oursler's kinetic hanging man.

Then, I started to view the works on their own terms. A plethora of younger artists had been selected to fortell the future of the artworld but I saw little energy that reflected this great technological age. A few contemporary stars were present,

continued to page 3

Ylem Forum: Art and Physics

January 6, 7:30 pm

**McBean Theatre, The Exploratorium,
3601 Lyon St., San Francisco**

Leonard Shlain, MD

Shlain talks on his book of the same name, showing many examples that had to be omitted from the book. Later, he will discuss *The Origin of the Left Brain*. At intermission, we will talk with artists staging an exhibit in the lobby whose work ties in with the lectures.

The thesis of Leonard Shlain's book, *Art and Physics*, is unusual:

"Art interprets the visible world, physics charts its workings—and so the two seem completely opposed. But in this brilliant piece of cultural detective work, Shlain tracks their breakthroughs side by side throughout history to reveal an astonishing coincidence of visions.

"From the classical Greek sculptors to Andy Warhol and Jasper Johns, and from Aristotle to Einstein, artists foreshadow the discoveries of scientists, sometimes by more than a century."

(Description from *Media Magic 1993, Computers in Science and Art Catalog* PO Box 598, Nicasio, CA 94946).

During the intermission between the two talks, we will tour the exhibit in the lobby to learn how these artists' thinking is related to modern physics conundrums.

Lobby Artists:

Eugene Tsui, visionary architecture

Ken Rinaldo, interactive interspecies art

Carter Emmart, 3-D computer art

Trudy Myrrh Reagan, art exploring science concepts

Jeff Murray of the **Holography Institute**, art that is applied physics

Therese Lahaie, glass sculptor

—and more!

Free and open to the public. Wheelchair accessible. This is held on the museum's free night, so come early and enjoy the exhibits!

For more information, contact Trudy, **415-856-9593**

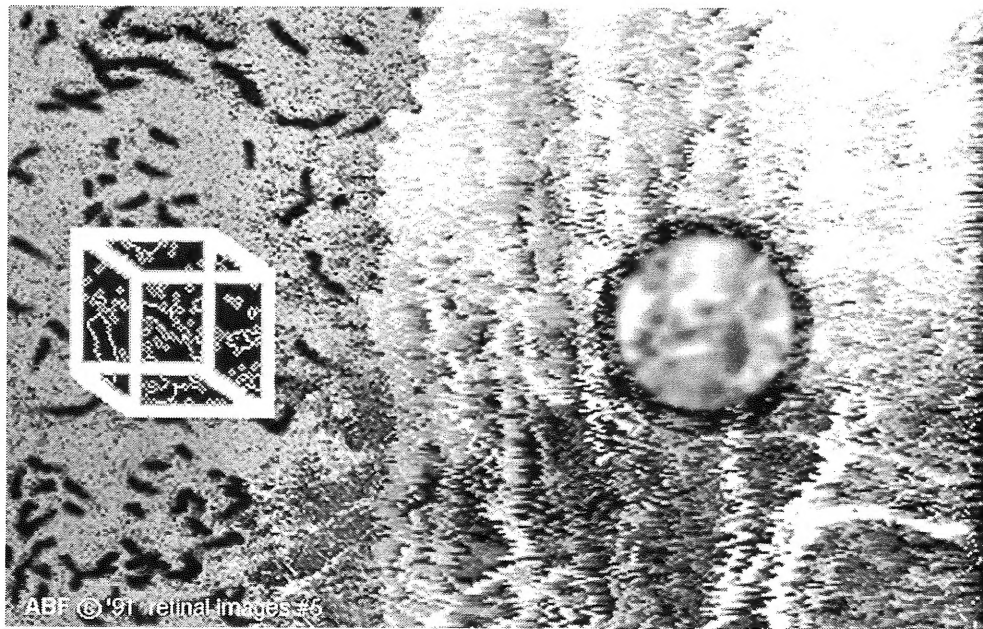


Sculpture at Documenta: *Man Walking to the Sky* by Jonathan Borofsky (photo: Laurent Lecat) and *Le Lutteur-Nouba* by Dismene Sow (digitized photo: Marie Sat)

Documenta, continued from page 2

reflected this great technological age. A few contemporary stars were present, but they seemed like tokens. Among them Richard Artschwager's variations of wooden corner flat cupboard-like structures were remarkably innovative, but alas! of another age. Even the selections in the great language artist Joseph Kosuth's installations, one white and one black, in two museum corridors, seemed a little overdone. At home I found myself disagreeing with the press reviews when I thought that David Hammon's symbolically original art materials had been fabricated into a disappointingly conventional plant-like sculpture; and Louise Bourgeois' provocative pieces had been updated to make a contrived installation.

Anish Kapoor had a concrete bunker all to himself into which only about 15 persons were allowed to enter at a time. After a half-hour wait we were treated to gazing at a round velvet-looking circle on the floor. Viewers at first meditated, then contemplated, only to discover that it was a big hole! Big deal!!



ABF © '91 Retinal Images #6

Retinal Image #6, computer art by Anne B. Farrell

YLEM

CALENDAR

Events

December 1

A Day Without Art

This is the fourth year that the international arts community has reserved December 1 as a day of mourning and recognition of those who are suffering or dead of AIDS. To participate, call your local or state arts council or alternative space and ask for more information, or contact: **Visual Aids, 131 West 24th St., 3rd floor, New York, NY 10011; 212-206-6758**

December 2

Father Time vs. Mother Nature

The Conflict Between Word and Image. Ylem member Dr. Leonard Shlain lectures on his forthcoming book. Its provocative thesis is that the oppression of women surged when men invented writing; the burning of witches reached its zenith in Europe with the invention of printing. **Fort Mason Center Firehouse, Bay and Laguna, San Francisco, CA 94123; 441-5034**

December 4-6

Grafix (New York City)

The National computer graphics show and conference for graphic design professionals, Jacob K. Javits Convention Center, NYC. Also tours of publication art directors' studios (*New York Times Magazine* and others produced on the Macintosh). **CMC, 20 200 Connecticut Ave., Norwalk, CT 06856-4990; 800-243-3238.**

December 4

Anon Salon

An evening of art, entertainment, and conversation in a funky setting. Informal proving ground for interactive and high-tech effects. Donation at the door supports the hardly-for-profit Climate Theatre. **Anon Salon, 285 9th St., San Francisco, CA 415-626-6422**

January 6, 7:30 pm

Ylem Forum: Art and Physics

Details on page 3.

Exhibits

December 7-24

N.A.S.A. Works by Myrrh

Exhibit by Ylem Founder Trudy Myrrh Reagan. The theme is Earth from 50,000 feet up but these paper shibori works are Not Actually Scientific Achievements. They are topographic effects realized with crumpled paper. Open weekdays until 4:15 pm. **Library (Building Five), U.S. Geological Survey, 345 Middlefield Rd., Menlo Park, CA; 415-329-5006**

Through December 19

Jerome Kirk

Kinetic sculpture in metal. Amazing use of familiar effects such as the beam balance and moiré patterns. **Erickson & Elms, 345 Sutter, San Francisco, CA**

Through December 31

Angels

Sculpture, photography, paintings, mixed media. Includes Ylem artist Frances Valesco. On **November 30, 6-8 pm** In recognition of A Day Without Art, a ritual shrouding of the angels by their creators. **Spectrum, 511 Harrison Street (at 1st St.) San Francisco, CA 94105.**

Through December 31

New Paintings Plus (Portland, OR)

Computer fine art by Emily Young. Note: Access to classrooms is limited. Special art walk with Emily Young and Daria Barclay **Dec. 3, 5-7 pm.** Show arranged by Daria Barclay of Abaci Gallery. **University of Oregon Continuation Center, 720 SW Second St., Portland, OR; Daria, 503-640-0525**

Through January 8

Artist and the Universe

Ylem member Beth Avary, also Geoff Chandler, Lynette Cook, Patricia Davis, Carter Emmart, Linda Kulik, Frank Lutz, Garret Moore, J. T. Morrow. Plus, a real moon rock on display. **NASA-Ames, Visitor Center, Mountain View, CA 94035**

Opportunities

December 1

New Glass Review 14.

This international publication (to come out in the spring) is seeking submissions of current 2- and 3-D work made of glass. \$10/up to 3 slides. **New Glass Review 14, Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253; 607-937-5371.**

Deadline December 1

National Educational Film and Video Festival

Formats: VHS; 16mm; interactive media, including CD-1, MPC, Mac 8 mgb RAM maximum, CD-ROM, Laser Disc. Fees: \$80 and up (depending on format and length); students \$30 and up; Interactive Media Competition, \$125. Categories include: Arts, Science and Technology and Interactive. **National Educational Film and Video Festival 655 13th Street, Oakland, CA 94612; 510-465-6885**

Deadline December 15

Sculpture Space, Inc.

6,000 sq. ft. available, including overhead doors, travelling hoists, other heavy-duty equipment. Proximity to scrap yards, fabrication shops, light industry. 24-hour access to studio, equipment, technical assistance, and "link-up with industrial resources to assist in the development of three dimensional projects." Stipend possible (\$2,000/2 Months). Applications accepted year-round, except funded residences' deadline is **Dec. 15.** "In exchange for time spent at Sculpture Space, we ask that artists contribute on some level to help support and promote the organization. There are several options...." **Sculpture Space, Inc., Sylvia de Swaan, 12 Gates St., Utica, NY 13502; 315-724-8381**

Deadline December 15

LIGHTescapes

Light art sought for LIGHTescapes, a five-week exhibit at the Exploratorium that will coincide with Light Fair, an industry convention in April. Categories: Exterior, Interior site-specific; Light Objects; Blue Sky Thinking. Goal is a marriage of art and technology to capture the imagination of the general public. Catalog, panel discussion of Light as Art chaired by Ylem member Dr. Leonard Shlain. **LIGHTescapes, Caprice Carter, 415-776-7367**

All events and exhibits occur in the San Francisco Bay Area except where noted.



Deadline December 18

Atlanta Film and Video Festival

Administered by Image Film/Video Center, this festival showcases independent work. Equipment and cash prizes are awarded.

Atlanta Film and Video Festival, 75 Bennett, Ste. M1, Atlanta, GA 30309; 404-352-4225

Deadline December 30

New Television

A broadcast forum for video art pieces that are substantive in content and innovative in form, 30 min. or less, and any topic. Please call for information before submitting tapes. No music videos, traditional narrative, documentary or industrial videos. Contact: Cara Merles, WNET; Susan Dowling, WGBH. Formats: 3/4", VHS; Category: Video Art. **New Television WNET/THIRTEEN, 356 West 58th Street, New York, NY 10019; 212-560-2917. WGBH/Boston, New TV Workshop, 125 Western Avenue, Boston, MA 02134; 617-492-2777, Ext 4228**

Deadline December 31

Video Refusés Festival

Video Refusés Festival is an artist-run alternative festival dedicated to diversity, showcasing entries from around the world. Send SASE for entry form or send clearly-marked tape. Format: 3/4" VHS; Beta; 8mm; installation and performance with video; no film-to-tape transfers; Categories: Open; Fee:

\$5 with SASpackage. **Video Refusés Festival, 1083 Pine Street, San Francisco, CA 94109; 415-567-7313**

Deadline December 31

Anthology of Visual Literature

Alternatives in form and media in the literary arts since 1975. Open to all 2- and 3-D works of visual literature, color or B/W, which explore alternative forms and concepts of writing, publication and the literary object through visual means. All media considered, but work must ultimately be able to conform to book format. Send works (no originals) with statement, short bio and SASE to: **Ward Tietz, Anthology of Visual Literature, PO Box 7863, Charlottesville, VA 22906**

Deadline January 6

Amiga Video Artists Computer Video Art Show

To be shown on 8-foot giant video screen 8:30 & 10:30 pm **January 22, 1993** at Komotion, 2779 16th Street, San Francisco. This is an exhibition for the general public and is not a computer user show. Any art work created on an Amiga that is of interest to a general audience is welcome: 2-D & 3-D animations, computer picture/graphics slide shows, live action video and any other type of art that defies categorization. Submissions will be accepted on Hi8, SuperVHS, 3/4 inch, 1/2 inch VHS tapes, and Amiga floppy disks. 1/2 VHS tapes should be first generation and all video tapes should be high quality since any defect is magnified on large video screens. Gallery space is available to setup computer/video installations. Komotion is a ten-year-old non-profit community performance space located in a converted machine shop. **Richard Galkowski, 1035 Guerrero, San Francisco, CA, 94110; 415-824-8775**

Deadline January 8

SIGGRAPH '93

ACM SIGGRAPH '93 is the mother of all computer conferences. It will be held August 3-5 in Anaheim, CA. Submissions sought in these areas: Final papers, final panel proposals, artwork proposals, multimedia, essay abstracts, designing technology proposals, critical essays. Also, early proposals for Tomorrow's Realities. Submissions for each category are sent to a different address, so send to main office for prospectus first. **SIGGRAPH '93 Conference Management, Smith, Bucklin & Associates, 401 North Michigan Avenue, Chicago, IL 60611; 312-321-6830; fax: 312-321-6876.**

Deadline January 15

Computer Artist

The School of the Art Institute of Chicago Assistant Professor. F/T, tenure track. Salary and benefit compet. Start September 1993. MFA and 3 years teaching experience required. Strong exhibition history, ability to develop innovative curriculum. Teach computer/

electronic media at both undergraduate and graduate levels in interdisciplinary fine arts program. Experience in one or more of the following helpful: cybernetic installation, interactive media, telecommunication arts, VR or animation. Computer programming helpful. Include resumé, film/video, slides of own and student's work, 3 references, SASE. A/D January 15, 1993, AA, EOE, WMA. **Jennifer Arra, Director of Faculty Services, Art and Technology Search, SAIC, 37 S. Wabash, Chicago, IL 60603**

Fourth International Symposium on Electronic Art (FISEA, November 1993)

Organized by Ylem member Roman Verostko and hosted by The Minneapolis College of Art and Design, it offers opportunities to help organize, to exhibit and to speak. Watch for "Call for Participation" later this year. Contact: **Roman Verostko, 5535 Clinton Ave., South Minneapolis, Minneapolis, MN 55419; 612-874-3629; roman@mcad.edu**

Call for Computer Art

Computer Graphics World and *Computer Artist* are both interested in computer-generated or computer-enhanced artwork from fine artists, graphic artists, designers and others for the "Portfolio" and "Gallery" sections of their respective publications. Submit 35mm slides or transparencies and enclose SASE. **Jan Horner, Art Director, PennWell Publishing Company, One Technology Dr., Westford, MA 01886**

Needs & Offerings

Archives of Holography: Forthcoming Issue of *Leonardo*

Guest edited by Ylem member Nancy Gorglione, it will feature articles about the history and development of holography and its use as an art form from an international array of holographers. \$20 (members), \$30 (individuals), \$45 (libraries). *Leonardo*/ISAST membership, \$65 includes subscription to *Leonardo*. The 1989 issue of *Leonardo*, "Holography as an Art Medium," is also available. **Leonardo/ISAST, 672 South Van Ness Ave., San Francisco, CA 94110; 415-431-7414; Fax 415-431-5737; isast@garnet.berkeley.edu**

Cheap and Thrilling Demonstrations

A teacher in Oakdale, CA, an isolated town, called Ylem wanting to know of simple, cheap but showy demonstrations to do to leave a lasting impression on children, particularly the kids who will never leave there. To make this your project or to offer ideas, contact: **Ylem Editor, 967 Moreno, Palo Alto, CA 94303**

"Prayer Wheel VI," watercolor and crayon on paper, by Karen Guzak



Evolutionary Art and Computers

Book by Stephen Todd and William Latham. Latham designs evolutionary art forms using an artistic system based on natural geometry and implemented on the computer. Inspired by shapes such as horns, ammonites and skeletons, he then uses a selective mutation process to breed aesthetic and extraordinary sculptures. Illustrated. Process is traced from hand-drawn sketches, through defining and applying the artistic system, to rendering the 3-D forms and creating gallery artworks and animations. Their new concept of subjective human computer interaction by mutation presented in this book is a radical contribution to computer science. Fuses modern art, mathematics, computers and evolution. \$29.95. Customers outside the UK: Please add \$2.00 postage. **Marketing Department, Academic Press, Harcourt Brace Jovanovich, Publishers, 24-28 Oval Road, London NW1 7DX, UK**

Merry Geometry

Ylem founder Trudy Myrrh Reagan (Myrrh) has made geometric Christmas ornaments out of colorful paper that she marbled. These are for sale at: **Gift Shop, California Crafts Museum, Ghirardelli Square, San Francisco, CA; 415-771-1919**

The Computer Artist's Handbook

An Introduction to Concepts, Techniques, and Applications. Author Lillian F. Schwartz pioneered computer art in the 60s, and is now a consultant in computer graphics at prestigious Bell Labs. Schwartz' book has helpful analogies to traditional art forms, a conceptual and "hands-on" approach that can be used with any computer, and ways the computer can enhance our understanding and appreciation of great works of art. Co-author Laurens R. Schwartz is the author of many books on technology. \$55.00 per copy. **W. W. Norton & Company, 500 Fifth Avenue, New York, NY 10110, Attn: Dept. JWB; 800-233-4830**

The Hacker Crackdown

Law and Disorder on the Electronic Frontier, a new book by Ylem member Bruce Sterling. (Bantam Books, \$23.). The Secret Service chases electronic bandits, treats innocent computer users like criminals, and civil libertarians rush to the scene. Not only exciting, but Sterling is writing non-fiction about privacy issues of people like us, here, now.

For Ylem Newsletter Collectors

An unfolded copy of this hologram-embellished newsletter is available if you send \$1 (domestic) or \$2 (foreign) to cover cost of protective wrapping and extra postage. **Trudy Myrrh Reagan, 967 Moreno, Palo Alto, CA 94303**

InterCommunications Center

Opening in 1996 in Tokyo, the ICC Matrix will accumulate, store and re-assess image, sound and other data from the arts and sciences, creating a node for 21st Century inter-linkage and discovery. Already this group stages exhibits and publishes *InterCommunication Quarterly*. It is preparing an *Art & Techno-Science Dictionary*. **Urban Design Research, Inc., ICC Project, Yoshitomo Morioka, ARIA 2002, 1-24-21 Kitazawa, Setagaya-ku, Tokyo 155, Japan; tel. 03-5453-1611; Fax 03-5453-0986**

Spiral Symmetry

Edited by Istvan Hargittai and Clifford Pickover (World Scientific Publishing. 1992. ISBN 981-02-0615-1). Hundreds of incredible illustrations. Topics: Spirals in nature, art, and mathematics. Fractal spirals, plant spirals, artist's spirals, the spiral in myth and literature, spiral galaxies, green spirals, Julia sets, seashells, spiral map projections, Pythagorean spirals, golden spirals, color paintings... **World Scientific Publishing USA office: Suite 1B, 1060 Main Street, River Edge, NJ 07661**

Center For Experiments In Art, Information and Technology (CEAIT)

CalArts' Center for Experiments in Art, Information and Technology (CEAIT) was founded in 1988-89 to foster the development of applications for new technology in the performing arts and to assist in the development of new works of art which, by their innovative nature, point towards new aesthetic goals. In the future, CEAIT will invite a group of artists interested in exploring the CD-ROM as a medium for the creation of artworks. During the past two seasons, CEAIT has produced a series in collaboration with the Electronic Cafe in Santa Monica aimed at familiarizing the public with emerging applications. **Center for Experiments in Art, Information and Technology, (CEAIT), School of Music, California Institute of the Arts, Valencia, CA 91355; davidr@calarts.edu, marc@calarts.edu morts@calarts.edu**

CD-ROMs In Print, An International Guide

by Desmarais, Norman. Wesport, CN (Meckler, 1991. 450 p. ISBN 0-88736-587-6). Contains information on software providers, publishers and data providers as well as an optical products directory and an overview of CD-ROMs in Japan.

Media Magic: Computers in Science and Art Catalog

Books, videotapes, software for people with Ylemish tastes. For example: *Azimuth*, "a Hypermedia journal for readers interested in virtual environments and remote presence.... Readers should have access to a Macintosh with a hard disk to be able to fully utilize all the features of the journal." **Media Magic, P.O. Box 507, Nicasio, CA 94946**

Editorial Assistant Needed

Help with *Ylem Newsletter* monthly or on alternate months to supervise newsletter production. Much detail work to be handled by helpers such as interns. Editorial Assistant provides oversight or acts as guest editor. The newsletter is produced on the Macintosh using Filemaker Pro, Photoshop and PageMaker. We plan to use BinHex software for networking. Ylem offers the following benefits: Free membership, free directory picture, contacts in electronic arts field, and experience in arts writing about new media. Contact: **Ylem Editor, 967 Moreno, Palo Alto, CA 94303; 415-856-9593**

"Renaissance in the 90s"

Title of a recent issue of *ArtCellarExchange* that treated science imaging and the art of Donna Cox. Billed as "a service for buying and selling art," the magazine runs classified ads for the buying and selling of specific works of art. \$25/yr. **ArtCellarExchange, 2171 India St. #H, San Diego, CA 92101; 1-800-326-2236**

The Creative Holography Index

A quarterly publication from Germany is just starting. In ring binder format. Color reproductions of works, short artist biographies and statements. Each issue features a critical essay. US \$55, 25£, 65 DM. **The Creative Holography Index, Postfach 200 210, 5060 Bergisch Gladbach 2, Germany**

The 1993 Multimedia & CD Directory

The 1993 edition of *The Multimedia & CD Directory* profiles more than 1,500 multimedia and optical storage suppliers worldwide. The only publication that lists the leading providers of multimedia platforms, authoring systems, toolkits, applications, software, desktop video, optical storage media and peripherals, CD and multimedia publishers, and allied business and technical support services. Save \$50: \$159 if you buy at prepublication price. **Phillips Business Information, Inc., P.O. Box 61110, Potomac, MD 20859-1110.**

Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.), Video Networks (from Bay Area Video Coalition), Leonardo Newsletter and FineArts Forum e-mail.

Lyrical Conceptualism

"If a science that is needed for man exists then it is one from which he can learn how to become human. If man steps out of the realm of man he becomes nothing." So writes Paul Hartal, an artist born in Hungary and living in Canada. He believes that art has a special mission to humanize and tame science, to leaven it with beauty. He is the founder of the Center for Art, Science and Technology (CAST) in Montréal.

The idea of an art based on the synergic fusion of the Apollonian and the Dionysian, the intellect and the soul, dates back to 1975. In that year I published *A Manifesto on Lyrical Conceptualism* in Montreal. Its appearance coincided with my solo exhibition of paintings and works on paper. I also published a version of the manifesto in *Art in America*, November-December 1976.

Last year, an article about it by Balint Szombathy was published in the Hungarian journal, *Uj Forras*. According to Szombathy, Hartal believes in "a specific value system in which beauty is a permanent quest, an eternal human substance. As an avenue of salvation, lyrical conceptualism strives for alloying the enduring ideal of beauty with other human aspirations in order to advance the cause of overcoming chaos and despair."

Hartal continues:

Lyrical conceptualism does not impose any formal limitations on the artist. It merely suggests: What we need today is not competition but cooperation. In our post-industrial society science and technology determine our life-style. Consequently the artist must concern himself with science and technology. However, science and technology should not be

our masters but our servants. Since art is a problem-solving tool, the artist's role is much more than making images. Today the humanization of the environment, the involvement in the global effort of saving our planet from perdition are inexorable moral obligations. Thus, ethics is aesthetics. The artist is an agent of ecological homeostasis, an active force in the global pattern of human evolution.

In a world of confusion, embarrassment, pollution, mass education, alienation and violence, art is an oasis of redemption. People are anxious for beauty and meaning.

*Dante and Beatrice,
drawing by Paul Hartal*



Ghost Train, a Hologram Book for Children of All Ages.

by Louis M. Brill

Ghost Train, "A spooky hologram book" by Stephen Wyllie, illustrated by Brian Lee. Holograms by Light Fantastic Pic. (\$18.00. Dial Press, call 1-800-526-0275 for orders).

Ghost Train by Stephen Wyllie is a spectacular children's book illustrated with holograms. Written for children five and up, the book tells a charming story of three "gruesome" ghosts who become unemployed (even ghosts have to worry about work—amazing!) and seek out a new haunting for their unearthly presence. The book is 20 pages with each page a complete, full color illustration of the story.

The beauty of this book that makes it special is that the ghosts are not only illustrated through drawings, but also through brightly illuminated embossed holograms. The 3-D images are integrated into the story in which almost every page is die-cut where a window, a mirror, or a doorway are cut-outs allowing a hologram to represent at least two different illustrations.

Where do unemployed ghosts look for work? It's a haunting prospect (even for the dead as much as it is for the living) as they temp from gig to gig. Job hunting is taxing as one ghost observes, "But after a few years the novelty of new places wear off. A free spirit is a restless one and we need a home of our own." But hope springs eternal (especially when you're dead) and our hero ghosts eventually find what they seek. *Ghost Train* is a perfect example of integrating holograms as a graphic design element within the printed illustrations of the book. This is an excellent Christmas gift for children of all ages who appreciate visual delights. More so, this book will probably become a collector's item, so in many ways it could (and should) grace your shelf as much as it might that of a friend.

See book cover on back page.

Please send a
**membership
application** and
sample newsletter to
(me) (my friends) at:

NAME _____
ADDRESS _____

☐ Sample issue &
application only (free) ☐ I enclose \$ _____ for membership (see above)

Yearly membership rates:

U.S. Individual \$30
U.S. Institution \$45
U.S. Student or Senior \$20

Canada/Mexico add **5 US\$** to U.S. rates; all
other countries add **15 US\$** to U.S. rates.

Membership includes 12 issues of the *Ylem
Newsletter* & listing in the *Artists Using
Science and Technology Directory* which
you will receive in the Autumn.

**MAILING LABELS
OF YLEM MEMBERS**

(about 250 artists &
art enthusiasts) are
available to Ylem
members for \$20.
Info: Bev Reiser
510-482-2483
or send \$20 with
your request to
address below.

Ylem is a non-profit, networking organization.

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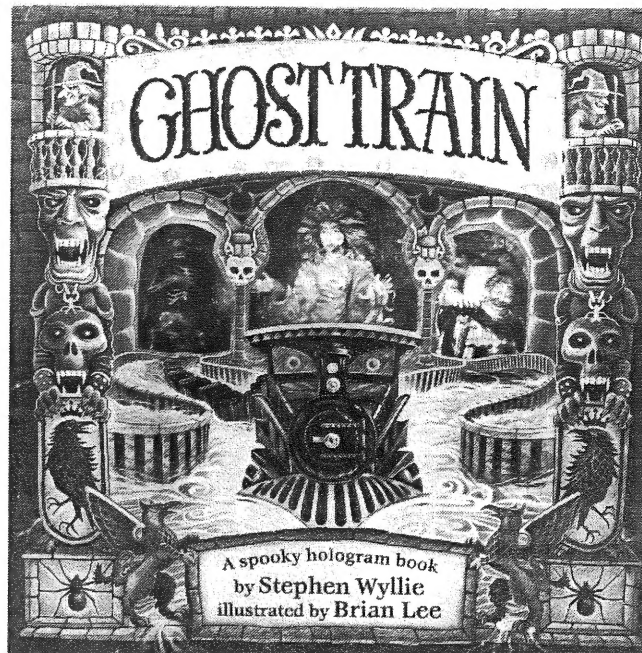
Nancy Frank, *Frank Relations*

Roger Malina, *Center for Extreme
Ultraviolet Astrophysics*

San Jose - Santa Cruz
Area Chapter Chair
Cynthia Kurtz

Fred Stitt, *San Francisco Institute
of Architecture*

Book cover for *Ghost Train*. (See review on page 7).



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